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THE
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R.A.M. Club

Edited by S. H. LOVETT, F.R.A.M.

No. 183

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Royal Academy of Music, York Gate, Marylebone Road,
London, N.W.1

Distribution of Prizes

by H.R.H. The Duchess of Gloucester

President of R.A.M.

July 12

Received and escorted by the Principal and members of the Governing Bodies, our Royal President once again entered Duke's Hall on July 12 graciously to present the Prizes. Proceedings opened with the National Anthem after which the Principal presented his Annual Report:—

(The following transcribes latter portion only.)
(Ed.)

In recording the work of a year in this very active institution, I should like to pay special tribute to the members of the organisational and house staff who provide the whole structure upon which the success of our efforts depends. In this matter the Royal Academy of Music is singularly fortunate. My invaluable colleague, the Warden and I can never be grateful enough for the work of all those members of the staff who work under the direction of Mr. Stanley Creber, and those in the Catering Department who are directed by Mr. Maxwell, and certainly not less important in any respect the house staff under the direction of Mr. Smaldon. It would be impossible to exaggerate the extent of our dependence upon Mr. Smaldon and his associates. He devotes his life to the welfare of the Royal Academy and the students, and has done so for many years. Throughout London he is recognized as a devoted and outstanding servant of music, efficient and courteous, and always ready to place at the disposal of music and musicians the whole of his talent and experience. Visitors to the Royal Academy often mention to me the sense of friendliness which they feel on entering the building for rehearsal, concerts, examinations and

other purposes, and a great deal of this atmosphere, which is so important in a musical institution, is due to the personal influence of Mr. Smaldon.

A very important event during the course of the year has been our decision to terminate, at the end of the present term, the Royal Academy course in Speech Training and Dramatic Art. From the first years of the Royal Academy of Music these subjects were studied in relation to singing and the opera, and in one respect the Royal Academy of Music was a pioneer in this field, since the study of English Literature was undertaken in this institution long before it became a general subject of study in schools and universities. More recently, with increased importance being attached to speech and drama studies in schools, the department has specialized in the training of teachers and has developed a course of great efficiency. For some time, however, it had become apparent that the Royal Academy of Music could not provide the space and equipment that had become necessary in the expanding activities of this vigorous department. The Committee of Management did not feel able to provide the continued use of a theatre nor adequate workshop space for the building of scenery. Nor could it offer satisfactory equipment for some other developments that were found to be necessary. The Committee of Management felt that they would rather terminate the course than face the prospect of continuing it on a basis that would be increasingly handicapped in relation to other institutions existing solely for studies in speech and drama. It was, therefore, decided to close the department, and it was expected that the course would gradually run down a three-year period, so that its last students would leave the Royal Academy of Music in July 1964. Following the vigorous and imaginative activity of the professors working in the speech and drama course it was found possible for a new college to be opened under independent management in October 1962. In this new college the work of the present course can be continued, and recognition for the New College and its diplomas has been secured from the

Ministry of Education. When suitable assurances on this and other questions had been received, the Committee of Management felt able to recommend parents and education authorities to transfer the students from the Royal Academy of Music into the New College, so that the courses in Speech and Drama that are now taking place in the Royal Academy of Music will be continued and completed in the New College. The diploma of the college will have the same status for academic purposes as our own diploma and will be recognized by the Ministry. The L.R.A.M. examinations in Speech and Drama will be continued.

We are aware that many ex-students of the Royal Academy of Music will feel great regret at the termination of this section of the Royal Academy activities, and many of us share this regret. The step that we have taken, however, had become inevitable because of the striking development that has taken place in speech and drama studies within the last twenty years, a development to which our own department has contributed. And independence had become a necessary condition for continued expansion. The New College has our good wishes, and I should like to take this opportunity of paying a warm tribute to those ladies and gentlemen who have worked in the department, and of saying publicly how deeply indebted the Royal Academy is to these professors. For them our decision was naturally a painful experience, and this is all the more reason for our satisfaction that the New College will enable their work to be carried on, and their talents and enthusiasm to find a sphere of influence under their own control.

Recent travels abroad and particularly to Russia have enabled me to see the work of the Royal Academy of Music in a wide perspective, and I have learnt a good deal from my observation of methods of training in other international institutions and from my talks with musicians from all over the world. I think that our system of training, at its best, has many excellent qualities. But we undoubtedly suffer also from certain disabilities, and the most

important of these is the fact that in many cases talent is discovered too late for technical training to be as complete as it must be in the modern concert-giving world. It is urgent for our educational system to develop a technique for dealing with those children who show special talent. In many other countries special schools are provided for such children and our own education authorities will fail in their duty if they neglect this important aspect of education in the fullest sense. There are at present two or three enlightened personal activities being developed but finance and other considerations make it very difficult for private individuals to put into practice the educational ideals that must in time be adopted by the community as a whole with public help. In the past institutions like the Royal Academy of Music have been criticized on the ground that they tended to produce music specialists who were not always well educated in other departments of life. In the attempt to meet this criticism the curriculum has been greatly widened and a much more concentrated attention has been devoted to what were formerly regarded as subsidiary parts of a musician's training. This has had the inevitable effect of withdrawing from the principal study some of the time and vitality which might have been concentrated upon it, and some observers have wondered whether the pendulum has swung perhaps a little too far, since it must always remain the principal object of an institution like the Royal Academy of Music to produce a number of creative and executant artists of the highest possible standard. For this object to be achieved, a considerable amount of concentration from an early age is absolutely necessary and a great problem is to get the right balance. We cannot hope to secure any finality in these adjustments because the demands of professional life change from day to day, and our objects, although they remain always the same in essentials, must be subject to revision in detail. During the last few years the Royal Academy of Music has made many adjustments which were designed to ensure that its work was done in the best possible way, and we hope most sincerely that the students who are leaving

the Royal Academy of Music this year will find that they have received the best possible basic training in the limited time that has been available, up to the present stage of their development. Unfortunately for any artist worth the name, the student period is only the preliminary to a lifetime of learning and an unceasing endeavour towards the ideals that we wish to attain.

The Distribution of Prizes by HER ROYAL HIGHNESS was followed by a programme of music :—

Ballade, Frank Martin (Atarah Ben-Tovim, Angela Brown); *Songs*, Delius, Warlock (Nigel Wickens, Martin Jones); *Tzigane*, Ravel (Dennis Simons, Geoffrey Pratley); *Liebeslieder-Walzer*, Brahms (Barbara Rondelli, Ann Cooper, Michael Clarke, Richard Angas, Renate Werner, Joy Blech).

MR. GERALD E. COKE then proposed a Vote of Thanks to Her Royal Highness :—

May it please Your Royal Highness, Ladies and Gentlemen. I am sure that all of us in this hall today would not wish these proceedings to finish without my expressing, on your behalf, to Her Royal Highness our gratitude to her for coming today to this Prize-Giving. The winning of a prize is in itself a great achievement of which I hope all the prize winners are duly proud, but to receive their prizes at your hands, Ma'am, in such a gracious way, has set the seal of perfection on this achievement and will have made an impression which I hope they will all remember all their lives. So, on behalf of all the prize winners and those of their colleagues who entertained us with such a charming programme of music this afternoon, I thank you, Ma'am, for making this occasion such a memorable one. But much more than that, everybody in this hall—the Board of Directors, the Committee of Management, the Principal and his Staff—and all those who are not here, would wish to express their gratitude to you, Ma'am, for taking such a continuous interest in our affairs and for encouraging all our activities as our President. I know that the Royal Academy is fortunate indeed in its Royal President.

I am afraid that these brief words of mine are a totally inadequate expression of our gratitude to you, not only for coming today but for taking this continuous interest in our affairs and giving us this encouragement; but I hope that the warmth of the applause which will greet my proposal of this vote of thanks will warm the rather cold embers of my words; so, may I present, on behalf of all who are here, our deepest gratitude for your presence.

The National Anthem concluded the presentation ceremonies.

Concerts

CHAMBER CONCERT—May 10. Piano Quintet in F minor for two Violins, Viola, 'Cello and Piano, *Franck* (Rosemary Ellison, Caroline Berthoud, Barrie Townsend, Naomi Butterworth, Prabhu Singh); Sextet for Wind and Piano, *Poulenc* (Jeremy Barlow, Valerie Taylor, Colin Bridge, Roger Hellyer, Colin Horton, Noel Connell); Octet in E flat for Strings, *Mendelssohn* (Denis Simons, Suzanne Bareau, Rosemary Ellison, Gisela Kopsch, Simon Whistler, Barrie Townsend, Gregory Baron, John Nisbet).

ORCHESTRAL CONCERT—May 21. Conducted by SIR JOHN BARBIROLI. Overture "Der Freischütz" *Weber*; "The Walk to the Paradise Garden" *Delius*; "Emperor" Concerto, *Beethoven* (John Bingham); Symphony VIII (IV) *Dvořák*.

DEBUSSY CENTENARY CONCERT—May 23, by Prize-winners of Paris Conservatoire.

CHORAL CONCERT—June 14. Conducted by FREDERIC JACKSON. Mass in C, *Beethoven* (Wendy Eathorne, Jean Robertson, Michael Clarke, Michael Rippon). "In Honour of the City of London" (*Dunbar*) *William Walton* (1937).

CHAMBER CONCERT—June 21. Three German Arias, *Handel* (Robin Bell, Rosemary Ellison, Naomi Butterworth, Sylvia Brown). Oboe Quartet, *David Morgan* (Valerie Taylor, John Graham, Leon Downey, David Strange); Piano Trio II, *Mendelssohn* (Marlene Fleet, Wendy Gerry, Christopher Elton).

CONCERT—July 5. Conducted by THE PRINCIPAL. *Stabat Mater*, *Pergolesi* (Sheila Armstrong, Jean Robertson); Sonata for Flute, Viola and Harp, *Debussey* (Clarissa Melville, Clare Santa, Margaret Beeston).

CHAMBER ORCHESTRA—July 6. Conducted by HARRY BLECH. Variations on a theme by Haydn, *Brahms*; Piano Concerto in C minor, *Mozart* (Joy Blech); Concerto in E flat for Piano, *Mozart* (Renate Werner); Overture "Semiramide", *Rossini*.

SECOND ORCHESTRA—July 9. Conducted by MAURICE MILES and members of the Conductors' Class: Stewart Kershaw, Ian Walton, Herbert Farlow, Jeremy Barlow, David King. Piano Concerto I (movt. I) *Brahms* (Martimo Tirimo); Symphony I (movt. IV) *Mahler*; "Hebrides" Overture, *Mendelssohn*; Symphony "New World" (movt. IV) *Dvořák*; Symphony IX (movt. I) *Schubert*; "Béatrice et Bénédict" Overture, *Berlioz*.

RECITALS were given during Lent Term by Philip Gammon, Dorothy Rowse and Rosemary Ellison, recipients of Recital Diploma in 1961.

Opera

"*Suor Angelica*" } — Puccini
"Gianni Schicchi" }

May 15, 16, 17, 18 1962

The Opera Class presented "Suor Angelica" and "Gianni Schicchi" for its major production this year. It was good to have the opportunity of seeing two of these one-act operas, though one regrets that so rarely, if ever, are the three works (the complete *Trittico*) staged together as Puccini intended, for they are surely complementary to each other in a very special way.

Both operas were remarkable mainly for the high standard of their production. Miss Pauline Stuart, who this year produced Academy opera for the first time, scored a great success. Her work was distinguished by its variety of mood and colour; her handling of convent life, its humour and every-day problems, as well as its prayerful dedication, was most moving—and she managed to squeeze every ounce of fun out of the incredible situations arising in "Schicchi".

Myers Foggin—and Terence Lovett on one of the four nights—obtained performances of high quality from both orchestra and singers.

Erica Foggin was certainly the youngest artist (by a considerable margin!) appearing each night, making her operatic début most movingly in the silent part of the child. The title-rôle of "Suor Angelica" is a formidable test for even the most experienced opera singer; the Academy produced three leading ladies, each of whom showed much to be commended. Ann Hood who sang the work twice (Rosemary Owens and Wendy Eathorne once each) gave an intensely moving and dramatic account of this tragic figure. Miss Hood is a gifted actress, with the ability to transport her audience

into the realm of the part she is playing; she made her biggest impact by her histrionic gifts rather than by vocal means. There were many first class performances including Ann Cooper's "Monitor" and Faith Puleston's "Princess". Miss Puleston showed her versatility by her complete transformation the following evening as "Zita" in "Gianni Schicchi".

Mention must be made of Michael Rippon who played the rôle of "Schicchi" each night. The whole cast were infused by a fine sense of comedy and his exuberance resulted in a performance brim-full of verve and vitality from beginning to end.

The Designers, Malcolm Molteno ("Suor Angelica") and Jennifer Agnew ("Gianni Schicchi") were wholly successful in once again increasing the size, apparently, of the Academy stage!

NORMAN TATTERSALL

Drama

The *Howard de Walden Medal* was competed for on May 30 in thirteen scenes from classical and modern plays, directed by Geoffrey Crump. Michael Hordern, adjudicator, made the award to Vara Fitzhugh, cast as Gwendolyn in Wilde's *The Importance of being Ernest*.

The *Grossmith Medal* competition on June 13 was judged by Margaretta Scott who made the award to Carol Chell—Blanche in Tennessee Williams's *A Street-car named Desire*. The scenes were directed by Barbara Bunch.

Over There

by Dame Eva Turner

I am often asked how the working conditions in the Musical Department of the University of Oklahoma compared with those under which professors and students have to work in London. And, if I have to say that we had immense advantages in Oklahoma, this must not be taken as peevish criticism of England. The plain fact was that, though State-supported, the University had more than one wealthy patron. Among these was Lloyd Noble, the oil millionaire, and it was owing to his generosity that we had the greatest boon—the almost unattainable mecca in this country—a perfect place for practising.

Our Practice Building consisted of sixty-seven private rooms, air-conditioned, heated and sound-proofed, with a full-time attendant on duty from eight o'clock in the morning until ten at night. Students going there to practise presented a note from their Professor, and this was initialled by the attendant, to show that they really had done their full stint (practice makes perfect).

The studios in which we taught were also air-conditioned, sound-proofed and provided with a first-class piano. In addition, there was a telephone in each studio which, I must say, was an immense time and energy-saver in countless ways. Another great blessing was that each professor had the services of a highly professional accompanist during certain sessions, for use with advanced students or those preparing for student recitals.

Student Recitals were, in themselves, a remarkably well-organised part of the curriculum. They took place twice every week, at 1.10, and lasted for an hour, and it was obligatory for the other students to attend. (I myself missed very few in all the time I was there.)

Every student had to give a junior recital in the third year, a senior recital in the fourth year and—in the case of the most advanced students—there was a masters' recital in the fifth year. These were invariably attended by two professors of singing (in addition to the student's own professor), one professor of instrumental music, and one professor of classical languages or English from the other departments of the University—representing the cultured, though non-professional, music lover.

Special facilities for experience outside studio work included a good working connection with the local radio network, which provided a wider spread of interest for student and professor alike.

This spread of interest (a general, rather than a localised one, if I may put it that way) was a marked feature of our whole system, from the moment of admission. Students, on entering, were heard by the full vocal faculty, including the Director of Music, before discussion and allocation to individual professors. This meant that the basic material was noted by all, and the subsequent progress judged in relation to the initial start. An arrangement encouraging not only to the student, but also to the professor, whose hard work on unpromising material did thereby gain some well-merited recognition.

Not all systems, of course, are transferable to (or even desirable in) other establishments, but these are some of the conditions which I found very good in Oklahoma. I must, however, emphasise once more that we were exceedingly lucky in having generous endowment. And when I think of that Practice Building, with its sixty-seven rooms, I am bound to admit that perhaps what we most need here is an oil well in the Marylebone Road—with a generous and musically-minded owner attached!

Notes and Comments

DAME EVA TURNER's informative article on conditions for music study in the Music Department of Oklahoma University stimulates thought on patronage for the Arts, whether State, Private or Commerical.

We shall all agree that responsibility today for wide opportunities (at any rate) for basic education is a public one : to what extent cultural advancement comes within the same category is perhaps debatable. None of us, however, would deny to a potential Kathleen Ferrier all the help which could be given in the struggle upward which we know so well.

All will not have read the Pilkington Report, but it is a sorry sign of the times that the dissemination of the raucous and degrading can be so eagerly supported by massed fees and brash commercial enterprise while the spiritual pabulum of mankind is less well provided. But there have been notable examples of the fruits of large enterprise in trade being dedicated to the nurture of the mind and soul of the people. And remembering these should give us hope for the future.

CEDRIC WALLIS's record programme *Five Singing Dames* on September 13 (a repeat from August 26) had strong interest for all lovers of vocal music, particularly for those who remember the direct singing of Albani, Clara Butt, Melba, Maggie Teyte and Eva Turner. Incidentally, tribute is due to the skill shown in achieving such good reproductions from the early records available for Mr. Wallis. Fidelity in recording, transmission and reproduction constantly improves.

Speaking of Dame Teyte's imaginative power of interpreting composers' and poets' ideas, Mr. Wallis said that there had been

other eminent singers whose intellectual approach compensated for indifferent singing. But he played a recording of Maggie Teyte as an example of what he called "pure singing".

This brought forward the two angles from which singing is judged. In recent years the intellectual approach has been made by many singers of an artistic culture greater than that of the past. Their voices are the medium through which ideas are communicated. In former times voices were regarded as musical instruments for the production of beautiful sound. The emphasis was on tone quality, agile technique, power and the like. Even famous composers often paid little regard to the words they set; unmeaning repetitions, extended melisma designed only to display vocal agility, and the setting of such doggerel as

*"Fit libations let us pour;
Do not shed it on the floor."*

were commonly accepted.

Conflicting views on singing will always be held and the complete synthesis of physical and mental qualities is very rare. We shall agree with Dame Eva Turner that today there is often need for more thorough basic vocal training. Contrary to popular fallacy, fine voices are not always entirely a gift from the gods or of nature. Cultivation of natural resources is always needed. Strads did not grow on trees.

Mr. Wallis summarized thus: "Here are five nails in the coffin of the ancient heresy that the British are an unmusical race who can't sing."

Those whose visits to London and to the R.A.M. are infrequent are gratified to see how the Academy has been restored to its former brightness and beauty by the cleansing of its exterior from London's grime. Whatever may be our opinion of much contemporary

Architecture, Sculpture and other Arts, we shall agree that the grace and elegance of the Academy buildings are singularly appropriate to their function and give pleasure to all beholders. The migrants from old Tenterden Street (alas, now few) with its flat, drab and depressing atmosphere, remember the inspiration they found in their new home at York Gate.

Designed by Sir Ernest George, A.R.A., and Alfred B. Yeates, F.R.I.B.A., during the Principalship of Sir Alexander Mackenzie, the new Academy was opened in 1912 by H.R.H. Prince Arthur of Connaught. Describing his first visit to the Academy, an eminent musical critic said: "Who has paid the sixty thousand pounds or more that it cost to erect? It is worth noting, for the immense credit it reflects, that not a farthing of the cost has, so far, been asked for from outside sources."

A charming pencil drawing of the Academy by Dennis Flanders was circulated at Christmas a few years ago.

R.A.M. Club Dinner

More than two hundred members and friends of R.A.M. attended the Annual Dinner at Connaught Rooms on June 21. The President of the Club, Major-General R. L. Bond, was in the Chair and among the guests were:

Miss Grizel Davies, Lord and Lady Hacking, Sir Edmund and Lady Compton, Dr. Reginald Hilton, Mr. and Mrs. Graham Wallace, Mr. and Mrs. S. O. Quin, Sir Gilmour Jenkins, Revd. Dr. and Mrs. Coventry, Mr. and Mrs. Keith Falkner, Capt. and Mrs. Shrimpton, Mr. and Mrs. Gordon Thorne, Mr. Eric Day, Dr. and Mrs. Greenhouse Allt, Sir Chas. and Lady Wheeler, Sir Wm. Coldstream, Mr. and Mrs. Arnold Haskell, Mr. and Mrs. L. H. Macklin, Mr. and Mrs. W. F. Houghton, Mr. and Mrs. George Montague, Mrs. B. J. Dale, Mr. and Mrs. Donald Gowin, Mrs. E. Tillett, Mrs. Moir Carnegie, Mr. and Mrs. E. T. Bean, Sir and Lady Trenchard-Cox, Mr. and Mrs. Forsyth-Whaley, Dr. Harriet Cohen, Baroness Ravensdale, Countess Jowett, Mr. and Mrs. Bruce Boyce, Lt.-Gen. Sir Philip and Lady Neame, Air-Comm. R. K. and Mrs. Hamblin, Deputy Mayor and Mayoress of Marylebone, Councillor and Mrs. L. Pearl, Alderman and Mrs. Pettitt, Prof. Herbert Howells.

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Loyal Toasts were proposed by the Chairman: *H.M. The Queen* and *H.R.H. The Duchess of Gloucester* (President of R.A.M.); *The Royal Academy of Music and R.A.M. Club*, by Sir Charles Wheeler, response by the Chairman; *The Guests*, by Sir Edmund Compton, response by Lt.-Gen. Sir Philip Neame, v.c.

R.A.M. Club Room

During the last year, the appearance of the Club room has been virtually transformed. It has been redecorated and refurnished. There is now a thick carpet on the floor: the windows are adorned with handsome curtains. Six new chairs have been acquired and there is an efficient electric radiator. It is only a small room but with the removal of bookcases not belonging to the Club, it can be claimed that every available inch of space is utilized. It is hoped that further additions will be made including another wall mirror.

What has considerably enhanced the appearance is a most handsome antique clock, presented by the retiring President, Major-General R. L. Bond. The Club is greatly indebted to him for occupying his office with such genial efficiency and it is most gratifying to think that Club Room will always be so usefully and beautifully adorned by reason of his generosity which is now so gratefully acknowledged.

L. R.

Royal Philharmonic Society

The Royal Philharmonic Society is celebrating its 150th Anniversary this season. Only one professional musical society has a longer history, the Leipzig Gewandhaus Orchestra, which dates from the 1740s. It is unfortunate that it cannot be among societies to be represented, such as Liverpool, Vienna and New York, which rank next in order of seniority.

A number of R.P.S. gold medallists will appear and Yehudi Menuhin will receive the gold medal on November 7. Works first introduced here by the society will be included again in the programmes and also some of its "world premieres."

Scholarship Awards

The *Mendelssohn Scholarship* has this year been awarded to Richard Stoker, a pupil of Lennox Berkeley. A *Boise Foundation* award has been given to Richard Hall. Both are for travel and study abroad.

£200 Music Contest

The Calouste Gulbenkian Foundation is to organise a competition to encourage composers to write music for amateurs and to encourage amateurs of all ages to perform new works. There will be a prize of £200.

Composers may be of any nationality, but they and the groups for which the works are written must live in England. The works should be submitted by January 1, 1963, to the Foundation at 98, Portland Place, London, W.1.

Marriages

LARKIN—SHAW—On April 28, at Shiplake, Deirdre Shaw to John Charles Larkin.

RAILTON—KING—On October 6, at Maidenhead, Ruth Railton, O.B.E., LL.D., D.MUS., F.R.A.M., Director of the National Youth Orchestra, to Cecil King.

Births

MIRTLE—On January 4, 1962, at Calgary, Alberta, to Mr and Mrs J. E. Mirtle, a son—William Francis.

PRATT—On June 24, 1961, to Jean A. Pratt (*née* Wickwar), a son—Roger Lawrence Michael.

Obituary

JAMES T. LOCKYER, F.R.A.M., formerly Professor of Viola at R.A.M., died on October 15.

SELINA PITT SOPER, F.R.A.M., formerly Professor of Singing at R.A.M., died on October 29 in her 83rd year.

Notes about Members and Others

MONICA WATSON and Elizabeth James included Eric Thiman's *Sussex Milkmaids* in their broadcast on June 2 in the series *Two Hands—Four Hands*.

GERARD MOORAT included works by Harold Craxton, Ivor Foster and Alan Richardson in his recital at Denford Park School last May.

ARTHUR ALEXANDER gave a talk with keyboard illustrations at Leighton House on June 14 entitled *Out of their Pigeon-holes*.

PROF. PETER LATHAM's Gresham Lectures, June 4-7, were on Brahms—*The Requiem and the Fourth Symphony*.

ARTHUR DAVISON's Royal Amateur Orchestral Society celebrates its 90th anniversary this year. During its lifetime it has raised £10,000 for charity. On July 26 a concert was given at St. James's Palace, with young Commonwealth soloists, presented by the Music Circle of the Royal Overseas League.

ANDREW BYRNE's music was the subject of a long and plentifully illustrated article by Alan Bush in July *Musical Times*. Excerpts from his Symphony, Slow Dance and Scherzo (Cl. and Piano) and String Quartet were given in type much more readable than is often the case. Thanks to Novello's!

SYDNEY BARLOW, Director of Music at Mill Hill School, tells us that their Choral Society and Orchestra recently performed Beethoven's *Choral Fantasia* and Mozart's *Requiem* with boys as solo pianist and vocal quartet. Another performance of the Requiem was given at Shenley Hospital. Clarence Myerscough leads the orchestra and his brother Henry is principal Viola. Both are on the school staff. In August Mr. Barlow gave an organ recital in Faversham Parish Church.

LIONEL DAKERS, with the Exeter Chamber Orchestra and Cathedral Choristers, gave a concert in the new St. George's Hall, Exeter on June 28.

DR. DOUGLAS HOPKINS's Holiday Course for Organists, held at R.A.M. July 30-August 3, attracted 80 students of all ages. He was assisted by Dr. Sidney Campbell and Mr. Douglas Hawkridge, *Repertoire and Performance*; Mr. Richard Latham (with Dr. Hopkins), *Elementary Organ Technique*; Mr. Hugh Marchant, *Aural Training*; and Mr. Charles Spinks, *Improvisation and Musicianship*. Dr. Francis Jackson gave an organ recital and, on a visit to St. Paul's Cathedral, Dr. Hopkins played a programme which included works by Rheinberger, Schumann and Herbert Howells.

DR. ARTHUR PRITCHARD broadcast a Network Three Organ Recital from St. John's Wood Church on August 9. *Bach* and *Rheinberger*.

LIONEL TERTIS was interviewed in *Desert Island Discs* programme on August 13. Recalling his early days at R.A.M. and in Queen's Hall Orchestra he paid affectionate tribute to Sir Alexander Mackenzie, Sir Henry Wood and others. Among the many world-famed musicians with whom he became associated over the years, he mentioned Sir John Barbirolli, Solomon and Sir Thomas Beecham, and added "Fritz Kreisler was my god; his tone was unequalled by anyone." Speaking of the Viola, "formerly the scullery-maid of the orchestra," he told us that of his "Tertis Model", made by Arthur Richardson to embody his ideal instrument, there were now 500 in use.

In America, while lecturing, Mr. Tertis was asked for his recipe for longevity—which he gave—but he did not add, buoyant devotion to his art. At the end of the talk he said: "Please, Mr. Plomley, rescue me as soon as possible." A request we all echo!

JOHN SANDERSON's recent engagements have included recitals at New College, Oxford, Newcastle City Hall, Doncaster Parish Church, St. Martin-in-the-Fields and a Bach broadcast for Radiodiffusion-Télévision Française.

JULIUS HARRISON's *Troubadour Suite* was played by the B.B.C. Welsh Orchestra, conducted by Maurice Miles, in Concert Hour programme on August 16.

ANNA LIGHTBOWN played a programme of Medtner and Fauré in the Home Service on August 31.

NICHOLAS MAW's *Scenes and Arias*, commissioned by B.B.C., were given their first performance on August 31 at the Promenade Concert.

DR. PAUL STEINITZ's London Bach Society announce programmes for the forthcoming season which include *St. Matthew and St. John Passions*, *Cantatas* of Bach and the first public performance in England of Dallapiccola's *Canti di Prigonia*. In addition to St. Bartholomew-the-Great and St. Andrew's, Holborn, the Society will be singing, in 1963, at St. Albans and Canterbury Cathedrals and at St. Pancras Festival of Arts and Music. All programmes are available from Ibsen and Tillet Ltd., 124 Wigmore St., W.1.

ARTHUR ALEXANDER and Freda Swain gave an evening of two-piano and solo works at Wigmore Hall on September 26. Their programme included Bach arrangements, Sterndale Bennett

Scherzo, Miss Swain's *Perceptions* (first performance) and other two-piano works as well as solo performances, *Sonata Op. 27*, Beethoven, by Mr. Alexander and groups of Miss Swain's own compositions.

TERENCE LOVETT conducted the London Studio Players in *Music Tapestry* (Home Service) on September 14.

JACK MIRTLES, who plays first trumpet in Alberta Light Orchestra, in Calgary Philharmonic Orchestra and in the band of the Lord Strathcona Light Horse, says that on completion of his service he hopes to return to England with his family. Meanwhile he would be pleased to hear from old friends at Suite 2, 1608-38 St. S.W., Alberta.

RONALD SMITH, Director of Music at Clevesmore School, Dorset, tells us of the recent visit of his School Chapel Choir to Norway. At Stavanger, Oslo and Bergen, in addition to a programme of well-varied school items, a splendidly representative selection of English Church Music, ranging over five centuries, was given.

HAROLD JAEGER gave a Piano Recital at Corby Grammar School, Northants, on October 24. The programme—*Haydn, Schumann, Brahms, Weber, Debussy, Chopin* and *Liszt*—was repeated on November 10 at the Technical College, Wellingborough.

BRIAN SMYTH, formerly Director of Music at Wednesbury Boys' High School, now occupies (since 1960) a similar post at Bushey Grammar School.

MADAME NAOMI PAPÉ sends greetings to old friends at R.A.M. and says she is still very active as Lecturer in singing in the Music Department of Stellenbosch University, S. Africa. She recently returned from a tour of the Eastern Province, examining in singing, piano and organ for the University of S. Africa at Port Elizabeth, Grahamstown and elsewhere. This was her eighteenth consecutive year so acting for the University.

ERNEST READ'S Concerts for Children at R.F. Hall still present their varied and most attractive programmes. On October 6 Sir Thomas Armstrong conducted and Gareth Morris, Millicent Silver with soloists and choir from R.A.M. assisted. On November 3 John Ogdon played Franck's *Symphonic Variations*. At Duke's

Hall on November 6 the London Senior Orchestra, with Valerie Tryon, played De Falla's *Gardens of Spain* and the orchestra Shostakovich's Symphony XI. A feature of all these programmes is that of the instructive notes with musical quotations by Cynthia Cox. The usual Christmas Concerts at R.A. Hall are announced for December 8 and 13.

New Publications

Slow Dance and Scherzo (Cl. and Piano) (Hinrichson)
Symphony }
String Quartet } (Hinrichson on Hire)
Andrew Byrne

Missa Beati Ioannis, S.A.T.B.
Sinfonietta, Chamber Orchestra } (Novello) ... *John Joubert*
" In Memoriam, 1820 ", Orchestra }

Two Christmas Carols, S.A.T.B. unacc. (Novello) *Eric Thiman*

" Mein Sohn, warum has " } (O.U.P.) *Schütz ed. Paul Steinitz*
The Seven Last Words }

Invitation to Madrigals, S.A.T.B.
20 graded four-part works (Stainer and Bell) *ed, Thurston Dart*

Chamber Music, Fl., Cl., Horn, Bas. and Piano } (Chester)
Scenes and Arias, Sop., Mez-Sop., Con. and Orch. }
Nicholas Maw

Two Pieces for Organ
Prelude in English style } (Bosworth) *Norman Demuth*
Sortie }

Annual Subscriptions

Members are reminded that their subscriptions (£1 for Town members and 10s. for Country and Student members) were due on October 1. Any whose subscriptions are still unpaid are asked to send a remittance to the Secretary without delay.

Notices

1.—*The R.A.M. Magazine* is published three times a year and is sent gratis to all members on the roll of R.A.M. Club.

2.—Members are asked kindly to forward to the Editor any brief notices relative to themselves for record in the Magazine.

3.—New Publications by members are chronicled but not reviewed.

4.—All items for insertion should be sent to the Editor of *The R.A.M. Magazine*, Royal Academy of Music, York Gate, N.W.1 or to Westwood, Hangersley, Ringwood, Hants.

N.B.—Tickets for Meetings at the Academy must be obtained beforehand, as money for guests' tickets may not be paid at the door. Disregard of this rule may lead to refusal of admittance.

Geographia *Europae*

in Europa, et quod in aliis continetibus non videtur
sit, ut in Asia, Africa, America, et Iudea, et Iona, et
Iacob, et Iacob, et Iacob, et Iacob, et Iacob, et Iacob, et Iacob,

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